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cent. The A.D. for each is about the same. Individual variations in estimations of sizes are greater for the hand than for the tongue. *Some Areas of Color-blindness of an Unusual Type in the Peripheral Retina* (pp. 295-303): C. E. FERREE and GERTRUDE RAND. — A search for spots on the peripheral retina was made. While similar in a general way to the case described by Schuman, there were points of difference. *The Progressive Error of the Smedley Dynamometer* (pp. 304-313): SAMUEL C. KOHS. — Unless corrected, the dynamometer readings do not accurately register the force applied. The error is a constant and may easily be determined. The amount of error increases by arithmetic progression as the force exerted increases. *Discussion: The Tilting Board and Rotation Time*: HENRY H. GODDARD.

Peterson, Joseph. *The Effect of Length of Blind Alleys on Maze Learning: An Experiment on Twenty-four White Rats*. Behavior Monographs, Volume 5, Number 4, 1917. Boston: Henry Holt and Company. 1917. Pp. 53.

Webb, Louie Winfield. *Transfer of Training and Retroaction: A Comparative Study*. Psychological Monographs, Volume XXIV, Number 3. Princeton, N. J.: Psychological Review Company. 1917. Pp. 90.

NOTES AND NEWS

THE Brick Row Book and Print Shop of New Haven was offering recently for sale a copy of the *Life of Reason* by George Santayana, in the volumes of which the author had written various prefatory notes, dated Cambridge, April 18, 1907. Through the courtesy of Mr. Hackett, the JOURNAL OF PHILOSOPHY is able to publish some of these.

REASON IN COMMON SENSE

A Short Preface

THE first impulse to write this book came to me in 1889, on reading Hegel's *Phaenomenologie des Geistes*. There, it seemed to me, was a great idea spoiled by the sophistry and mythology that encumbered it. The great idea was to review the history of the human mind, picking out certain crucial episodes in it, and showing how the insights and habits then gained had contributed to our present moral constitution. The sophistry and mythology lay in supposing that such selected episodes must form a necessary dialectical chain, must make up the whole evolution of the world, and must be governed miraculously by their ultimate issue.

It occurred to me, then, that a more honest criticism of progress might be based on a frankly human ideal, applied to experience conceived in its natural historical setting. The project, however, took shape slowly, and it was not until 1896, under the influence of my first Platonic studies, that I made a beginning in actual composition.

This is not, therefore, a work of metaphysics, nor of history, nor even of psychology. It is a work of criticism. Its object is not to trace the connection or define the nature of all things, but merely to estimate the value of some of them—those that chiefly concern civilization. Yet, in order to criticize, it is necessary to understand and to be sympathetic; and for this reason I have been often led to reconstruct and to analyze the historical or psychological episodes of which I wished to estimate the value. The work of criticism has consequently become, in method, a work of imagination. It is as such only that, in its turn, it ought to be judged.

REASON IN RELIGION

Paganism Inevitable.

A rejected passage written for "Lucifer"

(Athena addresses Hermes)

Brainsick men

Need brainsick gods. Some spirits crave our forms;
Others are dark with their intestine storms
And can not relish beauty. Even then,
When wise men honoured us, the vulgar heart
Worshipped itself. In vain the temple stood
Aloof in the dim silence of some wood
Oracular to mortals, far apart
From hot disquiet; in vain the god, well-wrought
By hands I guided, smiled superbly down.
What might a Zeus be to a tyrant's thought?
An Aphrodite to a sluttish clown?
They sacrificed for gain: one lamb they brought
To save a thousand, hallowing meat and wine
Vainly with words, and lightening not their cares.
Men pray for many things, and still they pine,
But to grow better is the best of prayers
When in our presence mortals unawares
Wax to our stature and become divine.
Therefore I mark not closely how the blind
Picture our nature. It is not their mind
That gave us being. They invoke us still
For in their bosoms stirs unquenchable will,
And brooding silent at Jehovah's shrine,
Empty and imageless, the warm heart paints,
Beyond invisible gods and haggard saints,
The likeness of thy beauty, or of mine.

REASON IN ART

Reply to a Criticism

Some of my friends have kindly observed that when I was younger I used to be more idealistic and more a friend of the arts. To explain this deterioration in my genius I transcribe the following verses, addressed by Apollo to Venus in an unpublished play of mine called *The Marriage of Aphrodite*.

*Apollo in Love**or the Poet Lost in the Platonist*

The stern palestra moulded well my youth,
That I might wring from the taut-corded lyre

Music and truth

To lighten souls, and move to holy ruth.

Much did I wander through the Delphic glen
Where the rapt sibyl strained to catch my song

Through field and fen

Eurotas watered, nurse of perfect men.

And through all lovely lands, where beauty fed
The eyes with joy, and left the heart secure,

Which only bled

When my sweet boy, my Hyacinth, was dead.

Till, goddess, seeing thee, my soul was fired
With might of all the beauties ever seen,

For all conspired

In thy one form, divine and all-desired.

In thee I found all friends, all gifts, all power
Of music, and all harmonies—in thee,

With richer dower,

My Hyacinth came back, immortal flower.

But that, alas, which should my psalm inspire
Confounds me quite, and leaves me dumb, abashed;

So great desire

Chokes my faint voice, and snaps the pulsing lyre.